

B. A. MUSIC PROGRAMME (MRIDANGAM)
COURSE DETAILS

Sem	Course Title	Hrs/Week	Credit	Exam Hrs. Practical 30 mts Theory 3 hrs.	Total Credit
I	Common Course – 1	5	4	3	20
	Common Course – 2	4	3	3	
	Common Course – 3	4	4	3	
	Core Course – 1 (Practical)	7	2	30 mts	
	1 st Complementary – 1 (Instrument)	3	4	Practical 30 mts	
	2 nd Complementary – 1 (Theory)	2	3	3	
II	Common Course – 4	5	4	3	20
	Common Course – 5	4	3	3	
	Common Course – 6	4	4	3	
	Core Course – 2 (Practical)	7	2	30 mts	
	1 st Complementary – 2 (Instrument)	3	4	Practical 30 mts	
	2 nd Complementary – 2 (Theory)	2	3	3	
III	Common Course – 7	5	4	3	19
	Common Course – 8	5	4	3	
	Core Course – 3 (Theory)	3	2	3	
	Core Course – 4 (Practical)	7	2	30 mts	
	1 st Complementary – 3 (Instrument)	3	3	Practical 30 mts	
	2 nd Complementary – 3 (Theory)	2	4	3	
IV	Common Course – 9	5	4	3	19
	Common Course – 10	5	4	3	
	Core Course – 5 (Theory)	3	2	3	
	Core Course – 6 (Practical)	7	2	30 mts	
	1 st Complementary – 4 (Instrument)	3	3	Practical 30 mts	
	2 nd Complementary – 4 (Theory)	2	4	3	
	Core Course – 7 (Theory)	5	4	3	19
	Core Course – 8 (Theory)	4	4	30 mts	
	Core Course – 9 (Practical)	6	4	30 mts	
	Core Course – 10 (Practical)	6	4	30 mts	
	Open course (Practical)	4	3	30 mts	
VI	Core Course – 11 (Theory)	4	4	3	23
	Core Course – 12 (Practical)	6	4	30 mts	
	Core Course – 13 (Practical)	5	4	30 mts	
	Core Course – 14 (Practical)	5	4	30 mts	
	Choice based paper - (Practical)	3	3	30 mts	
	PROJECT/ COURSE WORK	2	4		
Total		150	120		120

Common Course	46 hrs	38 credits
Core , Project, Generic	81 hrs	54 credits
Complementary	20 hrs	28 credits
Choice basedcourse	3 hrs	3credits

Practical examination will be conducted at the end of each semester

MAHATMA GANDHI UNIVERSITY
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COURSE DETAILS

	Course	Credits
TOTAL COMMON COURSES	10	38
TOTAL CORE COURSE +GENERIC	15	47
TOTAL COMPLIMENTARY COURSES	8	28
TOTAL CHOICE BASED OURSES	1	3
TOTAL COURSE WORK/ PROJECT WORK	1	4
TOTAL	35	120

MAHATMA GANDHI UNIVERSITY

B. A. MRIDANGAM

1ST SEMESTER

MR1CRP01

CORE COURSE – I

FUNDAMENTAL PRINCIPLES

1. Sitting posture for Mridangam playing
2. Positioning and placement of fingers
3. Study of of fundamental lessons (17 Numbers) In three degree of speed
4. Layaexercises in different Edams in Adithala
5. Vocalisation of all the fundamental lessons.
6. Study of different chollus having values of 3 to 10 (4 No:)

1st – COMPLEMENTARY – I Vocal *

MU1CMP01

PRELIMINARY SVARA EXERCISE – I

*(For Veena, Violin, Mridangam students)

Ability to sing the following varishas :-

1. Saphaswaras (3 degrees of speed)
2. Saralivarisha (3 degrees of speed)
3. Jandavarisha
4. Madhyasthayivarisha
5. Swarapallavi

2nd COMPLEMENTARY – 1

MR1CMT01 BASIC PRINCIPLES OF THALA

1. Study on Aksharakalas and Matras in all fundamental lessons
2. Nada,Laya,Matra, Avarthanam, Gati,Jati,Aksharakala
3. Origin of Thala
4. Study on thala system of south Indian Music
5. Different Angas(Laghu,Drutham and Anudrutham)
6. Jathi
7. SaptaThalas
8. Scheme of 35 Thala
9. Notation of fundamental lessons

2ND SEMESTER

MR2CRP02

CORE COURSE - II

ARITHAMATICS IN LAYA

1. Study of fundamantal practical laya exercises incorporating 4,8,12 thalaavarthanam
2. Fundamantal practical laya exercises in Rupakathala,Misrachapu, and Khandachaputhala
3. Study on Karuva and Muthayippu
4. Study of Muthayippu having the following values
(15,16,,20,22,24,28 & 32)
5. PanchaJathiTha-Thi-Ki-Ta- Dhom
6. Vocalisation of Thathakarams for 35 thalasin 3 degrees of speed (Vilambam, Madhyamam,Drutham)
7. Model thaniyavarthanam in Chathurasrajathitriputathala

1st COMPLIMENTARY – II (VOCAL*)

MU2CMP02

PRILIMINARY EXERCISES– II

1. SaptaTalaAlankaras (in two degrees of speed)
 - a. Mayamalavagaula
 - b. Sankarabharanam
 - c. Mohanam
 - d. Hamsadwani

 2. Gita in the following Ragas
 - a. Malahari
 - b. Mohanam
- *(For Veena, Violin, Mridangam students)

2nd COMPLEMENTARY – 2

MU2CMT02

ADVANCED PRINCIPLES OF THALA

1. Study on DeasadiMahdyadiThala
2. Varieties of ChappuThalas
3. Study on Dasaprana
4. Study on Shadangas and Shodashangas
5. Thala and its place in South Indian Music

3RD SEMESTER

MR3CRT01

CORE COURSE – III
RHYTHMOLOGY – I

1. Origin and development of Mridangam
2. Classification of Musical Instruments
3. Study of the percussion instruments used in North Indian Music
4. Study on the UpaVaadyas used in Carnatic Concerts
5. Notation of Muthayippu
6. Notation of simpleKoruvas learned in TaniAvarthanam

MR3CRP03

CORE COURSE – IV
BASIC PRINCIPLES OF TANI AVARTHANAM

1. Study of TaniAvarthanam in the following Thalass
 1. RupakaThalamSama Graham
 2. MisraChappuThalaSama Graham
 3. Khandachapputhalamsama graham
 4. AdiThala (ChathurasrajathiTriputaThala)Sama Graham -2 Kala Chowkam
2. Study on the formation ofMuthayippu, Korva and Morah having different values for the following Thalass
 - a. ChaturasaraJatiTriputaThala
 - b. TisraJatiEkaThala
 - c. MisraChappuThala
 - d. KhandaChappuThala
4. Study of Korva having following values each 2 no.s (24, 28, 30, 32, 36, 40, 42, 48, 56)

1ST COMPLIMENTARY – III (VOCAL*)

MU3CMP03 GITAMS, SVARAJATIS, VARNAM

1. Two Gitams in any of the following ragas
 - a. Kalyanib. SuddhaSaveric.Saveri
2. One Jatisvaram or Svarajati
3. Adithalavarnam- (Mohanam)

*(For Veena, Violin, Mridangam students)

2ND COMPLEMENTARY III

MR3CMT03 MUSICOLOGY

1. Swara Nomenclature
2. Study on the Musical forms and their classifications
 - a. Gita
 - b. Swarajathi
 - c. Varnam
3. Lakshnas of the following Musical forms
 - a. Kriti
 - b. Keerthana
 - c. Padam
 - d. Javali
 - e. Tillana
4. Accoustics
 - a. Pitch
 - b. Intensity
 - c. Timbre
 - d. Resonance
 - e. Laws of vibration
5. Raga Lakshana of the following

- a. Mayamalavagaula
 - b. Mohanam
 - c. Hamsadhwani
 - d. Sankarabharanam
6. Life sketch and contributions of PurandaraDasa, MaharajaSwathiThirunal andIrappanThampi .
 7. Brief study of the following musical instruments Tambura, Veena, Violin, Flute, Nagaswaram

MR4CRT02

4TH SEMESTER
CORE COURSE – V
RHYTHMOLOGY – II

1. Study on the following AvanadhaVadyas
 - a. Chenda
 - b. Maddalam
 - c. Timila
 - d. Edakka
 - e. Tavil
2. Detailed study of PanchVadhyam
3. Study on the Laya aspects in the Dance forms of South Indian Tradition
4. Study of Percussion Instruments used Kadhakali Dance
5. Contributions of the following Mridangam exponents
 - a. NarayanaswamiAppa
 - b. Mamundiyapillai
 - c. SethuRamarao
 - d. DasuSwamikal
 - e. Thukkaram

MR4CRP04

CORE COURSE – VI

ADVANCED PRINCIPLES OF TANI AVARTHANAM

1. Study of TaniAvarthanam for the following Thalas
 - a. AdiThala 2 kalaSamam
 - b. ChathurasrajathiThriputaThala (after 2 Matras)
 - c. TisrajathiEkaThala (Short Rupakam) after 2Matras from Sama Graham
 - d. TisrajathiTriputaThala 1 Kala Chowkam
 - e. MisraChappuThala after 2 Mathras
2. PanchaJatiTatikatom in 3 degrees of speed in Adi, Rupakam, Misrachappu and KhandaChappuThala

1ST COMPLIMENTARY – IV(VOCAL*)

MU4CMP04

VARNAM& KRITHI

1. One AditalaVarnam – (Hamsadwani, Abhogi or Vasantha)
 2. Simple krithis - any two
- *(For Veena, Violin, Mridangam students)

2ND COMPLIMENTARY – IV

MR4CMT04

BIOGRAPHICAL STUDY

1. Life and Contributions of the following Vidwans
 - a. Venkichanswamy(maddalam)
 - b. Mani Madhavachakyar
 - c. Njeralathuramapoduval
 - d. Mavelikarakrishnankuttynair
 - e. Atoorkrishnapisharody
2. Study on the folk lore percussion instruments of North India
3. Bhajanasampradaya system and its laya principles.

5TH SEMESTER

MR5CRT03

CORE COURSE – VII
RHYTHMOLOGY – III

1. Life and contributions of the Musical Trinity
2. Contributions of the following Mridangam Exponents
 - a. TanjavurVaidyanathaIyer
 - b. PazhaniSubramaniaPillai
 - c. Palakkad Mani Iyer

MR5CRT04CORE COURSE – VIII- THEORY

**DYNAMICS OF ENVIRONMENTAL STUDIES AND HUMAN RIGHTS IN
RHYTHM**

Module 1- Unit 1- Multidisciplinary Nature of Environmental Studies

Unit 2- Natural Resources

Module 2- Unit 1- Bio Diversity and Conservation

Unit 2- Environmental Pollution

Module 3- **RHYTHM IN NATURE**

1. Origin of music.
2. Rhythmic cycles in Nature.
3. Evolution of LayaVadyas from Nature.
4. Association of layavadyas with 5 elements (Panchabhootas)

Presentation of layavadyas according to the climatic conditions

Module 4- **NATURE AND THE DRONE**

1. Membrano phones associated with animal skins- procedure of manufacturing and preservation.
2. Nadabhedas in Layavadyas according to climatic conditions –remedies.
3. Nadabhedas in musical instruments in general.
4. Musical elements in Nature.
5. Procedure of manufacture and preservation of ghanavadyas to suit the climatic condition.

Module 5- Human Rights

MR5CRP05

CORE COURSE – IX

INTRICATE TANI AVARTHANAM

1. TaniAvarthanam for the following Thalass
 - a. ChathursrajathiTriputaThala –One Kala after 6 Matras
 - b. MisraChappuThala – after 4 matras
 - c. Khandachappu – after 2 Matras

2. An elaborate TaniAvarthanam in ChaturajathitriputaThala 2 Kala after 4 Matra
(Incorporating Tisra, Khanda and MisraGati)
ChathursarajatiTriputaThala – Tisra Nada
3. AUDIO LISTENING AND ANALYSIS
 - a. Guiding Principles on identifying Raga, Tala and Graha, In the Musical compositions by listening to Audio Recordings.
 - b. Audio listening of Music/ Instrumental Concerts
 - c. Study on TalaVadya ensemble

MR5CRP06**CORE COURSE – X**

ARITHMETICS AND RHYTHMICAL COMBINATIONS

1. Advanced Laya exercises (Ability to compose Korvais of different aksharakala)
2. Study on the formation of Kurappu
3. Detailed study on Rhythmical Calculations Relating to formation of Morahfor intricate TaniAvarthanams for the following Thalas.
 - a. TisraJatiMatyaThala
 - b. ChaturasrajatiRupakaThala
 - c. KhandaJati Ata Thala
 - d. MisraJatiJhampaThala
4. Vocalisation of Tathakarams in different Gathis in 35 thalas

OPEN COURSE -1

MR5OPP01GUIDING PRINCIPLES OF LAYA

Anuloma- Pratilomalaya exercises for 35 taalals in three degrees of speed.

Methodology in the formation of korva for varieties of Chaputala.

Formation of muthaayippu for different taalals.

6TH SEMESTER

MR6CRT05CORE COURSE – XI

NOTATION – MUSICOGRAPHY

1. Notation of Korva learned in intricate TaniAvarthanam
2. Notation of Morah learned in intricate TaniAvarthanam
3. Notation of Korva- Any 10 thalas from 35 thalas with different Aksharakkalas

CORE COURSE - XII

CONCERT* PRESENTATION

MR6CRP07

1. Ability to accompany for music concert incorporating the following musical compositions with a brief TaniAvarthanam for the vilamba Kala Kriti (Duration of 40 minutes)
 - a. AdiThalaVarnam 2 degrees of speed
 - b. PancharathnaKriti
 - c. One Vilamba Kala Kriti(AdiThala or MisraChappuThala)
 - d. One Drutha Kala Kriti
 - e. Padam
 - f. Tillana
 - g. Mangalam

(* Note: The Candidate must have to make own arrangements for the VOCALIST and VIOLINIST for the Concert.

MR6CRP08 CORE COURSE - XIII

TALA VADYA ENSEMBLE

1. Ability to present a TalaVadya ensemble with the following Instruments.
 - a. Mridangam
 - b. Ghatom
 - c. Khanjira
 - d. Morsing
 - e. Konokkol

(* Note: The Candidate will have to make own arrangements for organizing the accompanying artists for the Ensemble.

MR6CRP9 CORE COURSE – XIV

MRIDHANGAM LAB

1. Developing the ability to tune the tambura with reference to adhara –svara sounded on
 - a. Pitch pipe
 - b. Veena
 - c. Violin
 - d. Flute
 - f. Mridangam
2. Developing the ability to tune the mridangam to the Adara- Svara sounded on
 - a. Pitch pipe
 - b. Tambura
 - c. Veena
 - d. Violin
 - f. Electronic Sritu Box
3. Meetu- Chappu Adjustment Identifying of the various types of wood/Skin used in the Manufacturing of Mridangam
4. Study on the tools used in the manufacture of Mridangam
ValamThala (Right side portion) Edam Thala (left side) Mettu manufacturing system
Fixing of Chor (Black Paste)

CHOICE BASED COURSE

MR6CBP01 COURSE - I

RAGAM, TANAM, PALLAVI

Ability to prepare Thathakaram for a given Sahitya of a Pallavi and to set Tani Avarthanam.

MR6CBP02 COURSE -2

NAVASANDHI THALAS

Study on the Principles of NavasandiThalas used in temple rituals.

MR6CBP03 COURSE - 3

THALAS FIGURING IN THULLAL

Study on the Thala system adopted in Thullal by KunjanNambiar

MR6PRT01 COURSE WORK/ PROJECT WORK – II

1. Preparation of concert review of the following (Minimum 15 pages)
 - a. Two Music Concerts (One Male Artist and One Female Artist)
 - b. One Temple TalaVadya Ensemble
 - c. One Instrumental concert (Veena, Violin and Flute)